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CONTENTS.

INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

BOMBAY (PART II.); THE CENTRAL PROVINCES; AND MISCELLANEOUS OBSERVATIONS.

Illustrated by

Two Page Plates in Colours

and

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RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkoppf, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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INDIAN JEWELLERY.

PART VII.

BOMBAY (PART II.); THE CENTRAL PROVINCES; AND MISCELLANEOUS OBSERVATIONS.

Allusion has been made to the many influences which have been at work in all matters which relate to the customs, dress, and the arts of the Bombay Presidency. In turn, these influences have filtered through to the adjacent Provinces and to the Native States within their borders, and, as regards the two former, in particular to the Central Provinces, which before the year 1861 were either attached to the North-West (now the United) Provinces or to Madras, but which originally belonged to the Mahratta kingdom of Nagpur. One district was made over in 1905 to Bengal; but Berar, which since 1902 has been leased in perpetuity from H.H. the Nizam of Hyderabad, was in that year permanently attached to the territory. The total area, as now revised, amounts to 100,345 square miles, and its population is 10,764,271, but it had lost 8·02 per cent of its inhabitants since 1891. The great fall in population arose from famine, and readers of previous papers will readily understand how, in respect to jewellery and treasure generally, this calamity must have led to great dispersal of such property and to other changes in respect to it. The people are mostly Hindus, speaking Hindi and Mahratti, and these facts are also of importance in connection with our subject. There is a considerable export of agricultural produce, especially cotton, from the district, and in this way much money is brought into it, some of which would be spent on ornaments.

The Bhonsla Court at Nagpur was, in late years only, a luxurious one. It was connected with Puna and Satára, which, no doubt, set many of its fashions, if the word "fashion" may be applied to the Mahratta people and their rulers. The family became extinct in 1853 and, as the last raja had deliberately abstained from adopting an heir, the British annexed the State. The original rulers (who, although they bore the same name as the family of the great Mahratta chief, Sivaji, were not of his kin) were nobles and statesmen who filled the highest positions at the Puna Court.

The first chapter of the *Central Province Gazette*, which appeared in the year 1870, thus opens:—"Ten years ago, the country, which is now called the Central Provinces, was for the most part a *terra incognita* to Englishmen. In 1861 the Nagpur Province and the Sagar and Narbada territories were united under the name of Central Provinces. Roughly speaking, they almost coincided with the old territorial division of Gondwana. When the native princes were subverted, owing to the encroachment of foreign settlers, the two Provinces of Gondwana remained (with a brief interregnum) under the dominion of the Bhonsla Rajas of Berar, and were not separated until the cession of the Sagar and Narbada territories to the British in 1818. It was only in 1743, when one of the most powerful of the Mahratta dynasties enthroned itself at Nagpur, that the history of Gondwana emerges into that of the rest of India. Anciently, Rajputs were settlers here, as, for example, probably the Pramaras of Dhar, or a family connected with them. Many are proved to be Nagbansis, or of serpent origin, though the common Gonds have no special cult of that kind. The people prospered under the Gonds. In the 15th century the Gond kings presented Ahmad Shah Wali, the Bahmani king, with valuable diamonds, rubies and pearls. The Mahrattas harassed the people, and the hill Gonds soon lost every vestige of humanity. They have been pacified under our rule."

The following remarks are also condensed from the Gazetteer:—In the Nagpur country the Maratha rule lasted from 67 to 77 years, and again from 1830 to 1854, when the British acceded. In the Sagar and Narbada territories it lasted from 29 years in Mandla itself, to 85 years in the northern part of Sagar. The Bhonslas, in some respects, were not wanting in sympathy, and their chiefs were men of plain manners, though not restrained from every degree of cupidity and rapacity. The etiquette and ceremonies of the Court at Nagpur were never burdensome, and on common occasions the Raja was not to be distinguished from any other individual either by his dress or seat. This was so at first and until Madhoji died in 1798, bequeathing a considerable treasure in cash and jewels to his son Raghoji. Then deterioration set in. The more primitive tribes wore very little dress. In the Chattisgarh, or South-Eastern Commissionership, the women wear one cloth, and adorn themselves with bracelets of gold or silver and bead necklaces. Ear and nose rings are not usual; nor, except among young Gond ladies, are toe rings and anklets. By men a gold or silver bracelet is frequently worn; they

also affect small earrings not a little, and a silver waistbelt is perhaps a comfortable agriculturist's highest ambition.

Burhanpur was the capital of the large Moghul subah of Khandesh, usually under a prince of the royal blood. Tavernier, in 1640 and 1658, mentions the production and great trade in linen work interwoven with gold, silver, and silk intermixed with flowers. The demand for these fabrics has almost ceased. The Gond women of the Nagpur (Mandla District) country wear strings of red and white beads, earrings of brass wire in coils, and polished zinc bosses; they sometimes wear nose-rings of the same, and anklets and armlets of copper and zinc mixed, or of pewter and zinc, and the inevitable karás (bracelets) of lac. Sometimes they adorn their hair with small brass coins and glass beads. They are tattooed at an early age.

At Sambalpur are manufactured all the ornaments worn by females. They are very peculiar, and unlike those used in other parts of India. The prettiest ornaments made here are the kanthás, or necklaces of large gold fluted beads, worn often by Brahman and Rajput sepoys of the native army. Gold is found in the bed of the Godavary River. Garnets are exported to Madras and made into ornaments there; they cost sixpence a pound. Diamonds (not, it appears, of good quality) were found in the Sambalpur District.

As the Province has no marked styles in jewellery of its own besides the above, and few manufactures of sumptuary articles, the present number of this Journal is a convenient place for noticing anything upon the subject that may have been omitted in the parts already devoted to the Provinces in North and West India. For example, in Lucknow there was formerly (and, to some extent, still is) a large manufacture of parcel-gilt silver ornaments, especially of bracelets, anklets, and necklaces or brooches of stars. The ornament was made of silver, which was cut into facets and was partially or parcel-gilt. Several, sometimes many, thin bracelets of this kind were worn, and particularly by Europeans.

Lucknow has been a great centre for the manufacture and dispersal of jewellery on account of the luxurious court which formerly existed there when it was the capital of the Nawabs, afterwards the Kings of Oudh. Indeed, we may go much further back, because Ajudhya, near Faizabad, was the capital of Rama, the deified ruler of the country, in times that are now legendary. The following list of some of the articles which were shown at the Jeypore (Jaipur) Exhibition of 1883, will give some idea of the kinds of ornaments which were, and are still, popular. The prices are also given:—

Large diamond V-shaped ring set in silver; sent by a Jeypore dealer; Rs.1300. Diamond ring set in gold; sent by a Benares jeweller; Rs.500. Many other rings set with diamonds, rubies, emeralds, sapphires, or pearls; from Benares; Rs.35 to Rs.100. A pair of earrings; gold, blue enamel, diamonds and rubies; Rs.600. One set of nine large pearl shirt buttons set in gold; from Benares; Rs.1125; Mohamedans use such buttons, and silver ones connected by chains are commonly worn in the shirts of domestic servants of this faith; the shirt is worn as a coat outside the under-garments. A gold cross and neck chain, with large ruby and 35 diamonds; Benares; Rs.1125. Many rings came from Lucknow, in value from Rs.7 to Rs.40 each; such specimens are characteristic of the cheap, and often loosely-set, rings and other ornaments which are hawked about the country by pedlars or boxwallahs from Delhi, Lucknow, or Benares, and which are so often purchased by Europeans at prices far above their real value. A case containing one long and one short watch chain, consisting of 156 pearls, 117 emeralds, 55 rubies, and 76 diamonds; Benares; Rs.2200. A gaudy article of this kind would be worn by a rich baneah or merchant. Kasinath, at that time the leading jeweller in Jeypore, exhibited a collection of great value. Some of his exhibits have been reproduced in the present as well as in the Rajputana and Panjab parts of the Journal. The following are extracts from his list:—Mala, or necklace of camphor beads; Rs.30. A larger one, Rs.250. Watch chains of alternate rubies and pearls, with a ruby key, Rs.1400. Pair of bracelets (shell pattern) of gold beads; Rs.150. Lockets of gold and green enamel; Rs.55 each. Bracelet of red coral beads; Rs.60. Necklace of red coral beads; Rs.25. Long necklace of coral beads, with pearl fastenings; Rs.200. Necklaces of two rows of Katíla (probably spurious, or perhaps spike-like, gold beads) and pearls; Rs.300. Rings of the more expensive kind. Earrings of diamonds and pearls; from Rs.75 to Rs.700. Aigrette of diamonds and pearls; Rs.2000. Ar, or head ornament; gold, diamonds and pearls; Rs.700. Necklaces of gold bells; Rs.80 and Rs.225. Har chúadani, necklace with drops of the form of the teeth of mice, Rs.100. Bracelet of the same, Rs.75. Pipalpatti (or *Ficus religiosa* leaf) earring, with pearl string; Rs.200. Earring known as Karanphúl; Rs.150. Bindi, or female head ornament; Rs.125. Kanoti, male ear ornament; Rs.75. Necklace of 127 gold beads; Rs.180. Necklace of 122 gold beads; Rs.160. Necklace of 153 gold beads; Rs.210. Bindi, or neck chain; Rs.56. Jhumka, a pendant or ear ornament; Rs.75. Brooch, Partabgarh enamel; Rs.27. A pair of bangles (kara); Rs.225. Enamelled breast-pin; Rs.7. Enamelled whistles; Rs.17 each. Gold mohrs[1] of the Emperor Akbar's time; square shape; Rs.25 each; these are much valued, and can be made up

[1] Mohr or "Muhr," worth nominally Rs.16, with the rupee equal to two shillings.

into ornaments. Larger ditto, Rs.30 each. Round mohrs, old; Rs.25 each. Necklaces, from Rs.100 to Rs.600 each. A spear-head enamelled and set with red and white rubies (spinels); Rs.3000. Such articles, as well as sword and dagger handles, and bosses for shields, are made by the jewellers to meet the demand of Rajput nobles, who often display their wealth and love of ornament in this way. The decoration is usually very artistic, and the richest effects are produced by using scales of diamonds and other gems and setting them in glowing enamel. Kasinath and other Jeypore jewellers kept large stocks of every kind of silver ornaments for the inspection and purchase of European ladies. A man of his standing did not usually deal in silver ornaments, which, thirty years ago, was held to be a base metal only fit for the poorer classes. I remember that the American gentlemen who accompanied General Grant, ex-President of the United States, to India in 1879, unlike our own countrymen, even then declined to purchase silver ornaments on the above ground.

At the Jeypore Exhibition were also shown some black diamonds from Pana, a small Hindu State in Central India or Malwa. These are great curiosities, but otherwise are not of much value. One stone was said to be worth Rs.20,185; and a small one, a table diamond, Rs.504.

Visitors to Delhi usually take away with them a specimen or two of the miniature paintings, which are the work of a number of artists, who are chiefly, if not almost entirely, Mohamedans. The art is principally confined to the representation of the famous Indo-Saracenic buildings in the United Provinces and in the Panjáb, and to portraits of celebrities or private individuals. The subjects are usually painted on oval plaques, which are set in gilt frames, and are used for the ornamentation of boxes of sandalwood or ebony; or are set in brooches, clasps, pendants, bracelets, necklaces, and even in earrings. Similar work is done in South India at Trichinopoly and elsewhere. Some of the miniatures on ivory are very beautiful, and are carefully drawn and coloured. In portraiture, however, there is much less demand than there was before the days of photography; and it is doubtful whether it is now sufficient to induce good men to engage in the work. A more important reason for the decay in this, as in so many other kinds of art work, is the undoubted increase in the desire of ordinary travellers to procure cheap specimens of the various articles of local interest which they see in their progress through the country, and the comparative ease with which the artists can supply objects adapted to the wants and knowledge of such persons.

Amongst the stock subjects painted by the Delhi artists were views of the Taj Mahal, the Fort, the Juma Masjid, and the tomb of Itmad-ud-daula at Agra; the tomb of the Emperor Akbar at Sikandra; the great gateway and other buildings at Fatehpur-Sikri, including the mosque of Sheikh Salim Chisti; the principal buildings in the Fort at Delhi, including the Gateway, the Diwan-i-Khas, the Diwan-i-Am, the Pearl Mosque, and the old Fort of Selimgarh, the Juma Masjid, and other mosques; the buildings near Delhi, such as the Kutb Minar, Ala-u-din's gateway, and the Iron lát and cloisters near it; the tombs of Humayun, Safdar Jang, and of the royal personages near the former monument; the Chandni Chauk or main bazár, Delhi; the Peacock Throne; a Jain temple, etc. To these may be added, for the Panjáb, the tomb of Jahangir at Shahdera near Lahore; buildings in the Fort at Lahore; Wazir Khan's Mosque; the tomb of Maharaja Ranjit Singh, close by it; and the Sikh or Golden Temple at Amritsar; at Trichinopoly we have the forts and temples in South India.

Sets of portraits of the Moghul Emperors and their wives or Begams; of the Sikh rulers of the Panjáb; of the Nawabs or Kings of Lucknow; and of other historical personages, chiefly Mohamedans, were also available; and if he was not hurried, a fairly good representation of a purchaser could be produced if the artist was able to make a sketch from life. He was even prepared, and not always unsuccessfully, to paint a miniature if a sketch was sent to him, with a lock of hair of the subject and some notes as to colour of dress, etc. The pictures were mounted in gold, and sometimes the backs of the frames were enriched with plaques of Partabgarh enamel. Miniatures of this kind have thus become specially associated with four Provinces, viz., the Panjáb, the United Provinces, Bombay and Madras, and are sold freely in all of them, either alone, in small gold frames, or set in wood-carvings. Amongst leading miniaturists in Delhi, in 1883, were Zulficar Khan, Kutb-u-din, Mohamad Husain, and their relations or pupils.

It is probable that the Delhi artists first turned their attention to painting on ivory plaques for jewellery and the enrichment of small objects, such as glove boxes or jewel cases, early in the nineteenth century, to meet the demands of Europeans; but their aptitude for miniature painting dates much further back. The exquisite book illustrations of the time of Akbar and the great Moghul sovereigns who followed him, prove this incontestably. There are numerous specimens of their art in existence, such as in the Razmnamah, or Persian version of the Mahabharata and Ramayana, at Jeypore, which were painted by the best artists at the Court of the Emperor Akbar, and in smaller books and separate paintings in different royal, national, or private collections. The art, as practised in India, is, no doubt, more immediately of Persian origin; but that in turn was derived from Byzantium, i.e. Constantinople or Constantunya, or even Rum (which means Turkey), in the East.

The Nagpur Court, even though it patronized jewellers or goldsmiths to a small extent, is not known to have been specially identified with any sumptuary art work. It is probable that anything of the kind that there may have been in the Province originated with the great Moghul Viceroys, who dwelt at Burhanpur, the capital of one of the great Subahs or divisions of the empire, or with the Imperial Court itself, which even so late as the days of the Emperor Aurangzeb, for a long period, was held in the Dakhan (Deccan). Though not jewellery, there is, as I have already noted, a kindred art which still exists, though in a somewhat moribund condition, at Burhanpur. I refer to the silk fabrics which are embroidered, or, rather, heavily enriched with gold and silver, the best examples of which are scarves or mandils. As mandils, gold lace and kincobs (kamkhwabs) of gold and silver are so much used by both sexes in India on state or festival occasions, when the most magnificent jewels are worn, they may well be referred to as part and parcel of that love of ornament which is so characteristic of the East. It is not desirable to go into detail in this treatise on the above subject, but the manufacture of all such articles, and the skill shewn in the various designs, are worthy of recognition. Dress is as much prized as jewellery, and almost as much money is lavished upon it. I have elsewhere stated that on a great occasion, such as an Assembly or Durbar of the women in the palace of a great Rajput chief, the head queen, or Pat-Rani, has been known to have a weight of about forty pounds of jewellery on her person, and as much more in the form of rich gold bands or fringes on her skirts, or in the form of richly embroidered mandils or scarves, or saries or veils. I have, in a former article, also shewn how the khilat, or dress of honour, given by a chief to his nobles or officials, contains, besides jewellery, the brocades or cloths necessary to wear with it. Besides the kincobs worked into most gorgeous and beautiful patterns, there are plumes of gold and silver threads for the head-dress, tarban or pagri; a profusion of designs of lace of all widths; and spangles in gold and silver for decorating the dresses of women, and the shoes or sandals of both sexes.

While dealing with this subject, other paraphernalia of state must not be forgotten; such articles as hookahs, or the apparatus for smoking; jewelled or gold and silver weapons; staves and maces for the attendants; similarly enriched or manufactured trappings for elephants, camels or horses; decorated vehicles; plumes of peacocks' feathers with magnificent handles; whisks or chámaras made of the tail of the *Bos gruniens*; elephant goads; sunshades; and suchlike objects. Many of these beautiful things are richly jewelled and enamelled.

The tikki, baindi or bindi, a mark which is put on the forehead between the eyes of women, may also be a small oval or circle made of some thin material, which is painted and even jewelled, and then fixed in place with some adhesive substance. It is said that parrots are sometimes taught by young gallants to pluck off and carry to them these ornaments from the brows of women of whose charms they have heard, even if they have not seen them. The bainda is a mark on the forehead which is applied to shew the sect of the Hindu. Women apply a vermilion dot at this spot, and also, during wedded life, make a similar red mark along the hair parting backwards.

To the notes on the Moghul Emperors, in Part I., may be added the following:—Raffi-ud-Darajat, Emperor of Delhi for six months in 1719, was placed on the throne with such haste that there was not even time to change his clothes; all that could be done being to throw round his neck a string of pearls. At this time the vast treasures, which for three or four hundred years had been accumulated at Agra, fell into the hands of Husain Ali, the younger Said, who, with his elder brother Abdulla, at this period were the actual rulers. They had made and remade no fewer than four of the nominal Emperors. The jewels of Nur Jehan and Mumtaz Mahl alone were valued at between two and three crores of rupees.

There is a very amusing book which gives us some idea of the importance attached to dress and ornaments by the Persians. It is quite as applicable to the people of India. I therefore make some extracts from it. The Kitabi, Kalsúm Naneh, as it is styled, is a *jeu d'esprit*, or specimen of Persian humour. It was translated by James Atkinson, a physician in the Honourable East India Company's service, and was published in 1832. As stated in the preface, it "shews the actual state of Persian life behind the curtain."

The following is one of "the Laws which are deemed imperative" by the seven ladies who are supposed to be the authors of the book:—"On the last Friday of the blessed month of Ramazán, the women ought to dress superbly and perfume themselves, and put on their best ornaments, and go to the porticoes of the mosques, because young men of cypress forms, with tulip cheeks and amorous demeanour, assemble there in greater number than at other places." The veil must, indeed, be raised, *as if by accident*, to display their beautiful faces. "Their crimson-tinted toes must also be exposed, in order that the young men may see and admire them with wounded hearts." Again, "a woman should never, on any occasion, neglect to shew her predilection for rich apparel and the scene of gaiety."

Even in Persia, women are not allowed to make expeditions of the kind to mosques; but the opinions of the seven learned ladies, which are supposed to be set forth in the book, shew what a love for finery and ornaments, especially as the implements of power, exists in the minds of females, and the use they are prepared to make of

them. This is as true of India as of older countries. Porter, in his "Travels in Persia," mentions the great love of Persian ladies for the public baths, where they spend hours telling stories, eating sweetmeats, smoking, and "embellishing their beautiful forms with all the fancied perfections of the East, dyeing their hair and eyebrows, and curiously staining their fair bodies with a variety of fantastic devices, not unfrequently with the figures of trees, birds and beasts, sun, moon and stars. This sort of pencil work spreads over the bosom, and continues down as low as the navel, round which some radiated figure is generally painted." I refer to this because it shews that the love of decorating the person extends even beyond the use of jewellery, and is expressed in India amongst many women, especially the lower classes, by the custom of tattooing parts of the body, though not to great excess. Tavernier also notes that the women are richly attired when in the baths.

Persian women revere the memory of Bíbí Nur, a woman of great heroism, who fought in male attire for the famous martyrs, Hasan and Husain. She rescued the head of Husain after the battle of Kerbela, and one night the angelic form of the Prophet Mohamad himself appeared and kissed the pale face of Husain, and presented to Bíbí Nur his seal-ring as a token of his approbation. This seal-ring was possessed of singular powers, and could make the wearer invisible, and transport him to a remote distance in the shortest time. The reader may turn to Part I. of these articles in connection with the seal of the Prophet. One of the charms of the ring given to Bíbí Nur was that, when she touched her husband's head with it, he was changed into a superior being, his poor dwelling into a splendid mansion, and he became subservient to his wife. The Bíbí herself was murdered, and some years after her death, when her grave was opened, the famous seal-ring still glittered on her finger.

Mrs. Rivett-Carnac sent a collection of ornaments to the 1872 Exhibition, with many interesting notes, from which I make a few extracts, as they afford additional information, by a keen observer, regarding some ornaments which have already been described, and upon others not yet alluded to.

Sithí or Bindú: head ornament worn by Hindu and Mohamedan women in Upper India. "This specimen is made of lac, and is worn by the lower classes only. It is an imitation of the costly gold and jewelled ornaments of a similar shape worn by the rich. The centre point falls back over the hair, and the rosettes are fastened into the ears. These lac ornaments are much worn in Bandelkhand (Central India). The lac bracelets in this collection are worn by the same classes. Stick lac is procured in the jungles, and is manufactured in the towns and villages. There are large manufactories of shellac, under European superintendence, at Jabalpur (Central Provinces) and Mirzapur (United Provinces). A considerable amount of shellac is annually exported from India viâ Calcutta and Bombay."

Síthí or Bindí: a head ornament in silver similar to the above, and worn chiefly by Hindus. "The triangular centre-piece hangs over the forehead and is fastened back into the hair by chain and hook. The large bosses are fixed into the ears." Bándní: "Head ornament somewhat similar to the above-mentioned ones, made of pewter, worn by the lower classes of Hindus only. The higher classes wear similar patterns in gold and silver." Síthí or Seventi: "This is an imitation pearl and diamond head-dress worn by Hindu women. The pattern is supposed to represent a flower much used in their religious ceremonies. It is worn in the same manner as the before-mentioned head-dresses. These imitation ornaments are chiefly manufactured in Delhi, Benares, and other large cities."

Bij: "Worn chiefly by Hindu women in Bandelkhand, fastened into the hair. These specimens are in lac, and belong to the same class of ornaments as the síthí and bracelets." Kaitak: "Worn by Hindu women only. They are composed of three different ornaments; the round boss is worn in the centre of the hair, on the top of the head; the leaf-shaped and crescent-shaped ornaments are worn in front, towards the forehead. These ornaments are chiefly worn in the Mahratta country." Rakhdí: "This is the centre-piece of the kaitak, and is worn, as already stated, by Mahratta and Madrasi women. The latter of these wear from eight to sixteen smaller circles dotted about their back hair. They are fastened into the hair, sometimes by a spring or spoon thrust in, sometimes by a metal loop through which is passed a small plaited piece of hair. Hair-pins, save as silver ornaments, are unknown."

Kunthia: "Worn by Hindu and Mohamedan women, drooping over the side of the head, and usually attached by chains to an equal number of earrings." Tika: "Forehead marks worn chiefly by Hindu women. Widows are not allowed to wear them. The very small and better made are worn in the cities; the larger and commoner are worn by country folk." Tik: "Worn on the forehead by the bride only at weddings, and only worn by Hindu women. The rich ladies wear them made of precious stones." Bindi: "This ornament, made of silver, is hooked into the hair on the top of the forehead, and curves down from there above the eyebrows on either side of both ears. Worn with this are two kinds of earrings, the 'tuti' or stud and the 'jhumka' or pendant attached to the stud by a silver wire (Rajputana, Central India, etc.)." Mr. E. L. (now Sir Edward)

Durand, who collected many ornaments of the above districts for Mrs. Rivett-Carnac, observes that "The women generally expose only one arm and side when out of doors, so if they are too poor to afford much, they usually load the exposed arm with what jewellery they have."

Bali: "Earrings always worn on the top of the ear by Mohamedans and Hindus alike." Jhumka: "The name indicates 'shaking,' and is best expressed by the word pendant, as those ornaments are nearly always worn attached to the 'bala' or earring, worn always from the middle of the lobe of the ear." Bala bijlí: "The word 'bijli' means lightning, and the constant glancing and shimmering of the light fringes has given rise to the expression. The Hindu women always wear this ornament in the middle of the lobe of the ear, whereas the Mohamedans always wear it as an earring is worn in Europe." Bala: "An earring worn in the middle of the ear." Kurrunphul: "Flower of the "Kurran," and supposed to be an imitation of the said blossom. These ornaments are worn by both Hindus and Mohamedans and fasten in the ear like a stud quite at the lower end. They vary in design greatly, some having pendants attached to them." I think this is a mistake, as the word is ordinarily understood to mean Karanphúl from karn or karna, the ear, and phúl, a flower.

Mála: Under this word for necklace, Mrs. Rivett-Carnac notes that the word mála means something strung, and answers to our chaplet or garland. Also that "It is not uncommon to see pensioned sepoys with their medals strung thus, the ribbons having been discarded." I may add, occasionally their widows or eldest surviving sons may also wear them, after their decease.

Jora: "This is a favourite ornament of the Marwari men; the pendant is called a 'júgru' or firefly, whose flashing it is supposed to represent. It is sometimes, but seldom, worn by women." It will be remembered that Marwari bankers or traders live in all parts of India, including the Central Provinces, and even reside in foreign countries, as in China, Zanzibar, the Persian Gulf and Afghanistan, and therefore that their ornaments are seen everywhere, and that they are the instruments in carrying on the course of trade designs, as well as specimens, of jewellery, from one place to another." Bazu: "This silver ornament is worn above the elbow on the arm muscle; to these are suspended the pendants called 'jundís' or 'súmbalas'; Rajputana." Bhankedals: "Worn above the elbow, usually over an ivory circlet; Rajputana." Ballí: "Armlet worn by Meo and Chumba women just below the bazu; Rajputana." Chun: "A bracelet exclusively worn by Hindu women in the centre of the churis, of which eight to ten, of lac or silver, are usually worn at a time next to the wristlets." Kara: "Worn by Mohamedan men and women. When worn by women they are worn next the hand, followed by the churis, and above the churis next the elbow. When worn by men they are worn singly, and are usually merely the safest way of carrying wealth or savings." Kukunia: "Bracelets also worn next the hand, and chiefly used by Hindu women." Katri: "Worn by Hindu women, and then always above the churis upon the elbow." Panchlari: "These also are worn only by Hindu women, and only in the manner just described as the termination to the churis."

Mrs. Rivett-Carnac also notes that Hindus, as a rule, except those of the Raja's family, are not allowed to wear gold on their feet. The following list of ornaments worn by the different classes and tribes inhabiting the Chandah District in the Central Provinces will give some idea of the importance attached to this subject:—Earrings: Talpa, tandha, grudya, dul, pán balya, balya, masar balya, jhalah bali, pirdhin balya, bugrya, and kurka. Nose ornaments: Mukhro, moti ratanpari, and moti. Necklaces: Sari, chintai, argathi, sakhli, paihsara, mal, gathi, nuvibone, tik, and garsoli. Armlets: Ber, and dand wela. Bracelets: Kara, dand wela, kare, kakhuya, wela, mathya, wala, maslwia, patti wali, wel, ber, kakhuya, and phura. Finger rings: Mudyat sikka. Anklets: Wakya and paijan. Toe rings: Bichwe and gorwi.

My friend, Colonel W. F. Prideaux, C.S.I., the well-known authority on Abyssinia, has favoured me with the following remarks on the filigree jewellery of that country:—

"He [Mr. Skinner, the American author, who wrote an account of the country] may be correct in saying that the filigree is one of the most antique forms of jewellery in the world, and I believe this is true of the Mediterranean countries. But it was only introduced into Abyssinia in the latter half of the eighteenth century by some Maltese who settled at Adowa, and thence it spread all over the country. The arm-guard (Plate 78, No. 494) is called in Amharic a Bitáwa. It is bestowed by the monarch on his most distinguished warriors, and answers very much to the Victoria Cross. I have one which strongly resembles that figured in the photograph. The foundation is silver, and the filigree work is silver gilt, though in mine the gilding has, in a great measure, worn off through time." Another belonging to Mr. Rassam, Colonel Prideaux adds, is quite of a different pattern to his. He continues: Nos. "491-2-3 (Plate 78) are all anklets. I have two, which, with little differences of detail, are exactly similar to No. 493, but I have a strong impression that I obtained them at Zanzibar. The filigree work has, however, spread from Abyssinia all over the East Coast of Africa." Examples of this work, such as we now obtain in Bombay, were probably copied from originals imported through the Arabs from the East Coast, and

readily adopted by a people who are so catholic in their ideas as the Indians in such matters.

Mr. H. Vivian, in his Abyssinian work, "Through the Lion-Land to the Court of the Lion of Judah" (1901), has some interesting references to jewellery. The women at Berbera, in British Somaliland, wore ornaments of silver and amber round their necks. Further in the interior, he saw almost every woman "wearing necklaces of glass beads, and the better-to-do had silver cart-wheel earrings," and big silver bracelets were also worn. At Harrar, on the border of Abyssinia, he gathered a small collection of the jewellery of the Somali and Abyssinian peasantry, which he observes Mr. Theodore Bent asserted to be of Greek origin, but he convinced himself "that the patterns are either derived from India, or were else adapted by Indian artificers from some aboriginal designs. Filigree work predominates, and the only difference between the two is that the Somali is heavier and more barbaric." He "secured great necklaces of silver beads, provided for both nations, with a hollow cylinder in front destined to contain an amulet. The bracelets are kept together by sturdy screws. The earrings are enormous and fitted with a beard of silver tongues, such as might serve in very small bells. It is only necessary," he continues, "to look at my collection in order to feel certain that all the jewellery must have had a common origin. Another argument on behalf of India is that both Somalis and Abyssinians wear a great many ornaments which admittedly come from India, the most obvious being snake-like coloured glass bangles, which may be bought anywhere in Aden for an anna or two. The essentially Abyssinian ornaments are very few. Chief amongst them are a silver or silver-gilt ring, a cross, and an earpick, which three are almost invariably worn round the neck." At Addis Ababa, the capital, the stock of jewellery, which was chiefly sold by women, was small. There was little variety and it was inferior to that of Harrar. Silver and brass were the favourite metals. Mr. Vivian was received in audience by Menelik, the Negus or Emperor, who had in his left ear a diamond solitaire earring about the size of a threepenny bit, set in gold. This is worn in evidence of his having killed elephants, and only the royal family are permitted to wear gold in any form. On the little finger of his left hand was a thick ring, with a dark blue stone and two diamonds set gipsy fashion.

The Abyssinian and Somali women wear every bit of jewellery they can possibly lay hands upon, whether of silver, brass, or glass. The Maria-Theresa dollar, a facsimile of the coin of 1780, is still issued and circulates as a trade coin nearly all over Africa at the present rate, though it is as large as a five-shilling piece, of twenty-three pence. I have seen it strung on necklaces. At Harrar, Mr. Vivian bought a bracelet consisting of Italians' teeth strung together, a ghastly reminder of the horrible way in which the Italians were treated when defeated in their disastrous war.

Mr. A. B. Wylde, in his "Modern Abyssinia," states that unmarried girls wear two silver or gold hair-pins, and that all Abyssinians have a blue silk cord round their necks to denote that they are Christians. To the end is usually attached a silver cross, such indeed as another author shews us in a portrait of the Emperor Menelik. A few charms or amulets are also usually suspended from it, and round the neck the women wear silver or gold necklaces of Byzantine patterns. Armlets and bangles of silver or silver-gilt are also worn, and many rings of plain or beaded patterns on the fingers and often rings on the toes. Three little silver stars are also fastened to a blue cord and are allowed to follow over each temple and the forehead where the hair is parted.

In "Zanzibar in Contemporary Times" (1905), Mr. Lyne observes that the Arab women at Zanzibar "pierce their ears and nostrils with large holes and stuff in rolls of coloured paper, which can be purchased ready made at the shops. Silver rings sometimes hang from the cartilages of the nose and lobes of the ears. The neck and wrists are adorned with beads or silver chains and bangles, accumulated savings being invested in large silver anklets.

Most of the jewellers in the north of India, if not all over the country, set the claws of tigers, panthers, and similar wild animals in silver and gold, to be worn as amulets or ornaments. It is no uncommon thing to see children of the rich, as well as of the poor, wearing one or more such claws so set as pendants from a necklace or armlet. It is supposed that by this means evil will be averted, especially destruction or injury from the huge beasts of prey which are so common. This is, however, not the only superstitious reason for using charms of the kind, for some think that the person who possesses them may become gifted with the qualities of courage, ferocity or even cunning, which are peculiar to such beasts. These ideas are very prevalent, and are so well known that the sportsman has to take special measures in order to prevent his precious skins from being despoiled of their claws. For similar reasons, people of the wild tribes eat the flesh of such beasts, or preserve their whiskers, or smear their own persons with fat taken from the animals. Sportsmen, who desire to give their female friends some proof of their prowess, have often had the claws mounted and made into brooches, bracelets, or necklaces. The base of the claw is usually set for this purpose in a solid gold or filigree mount, which, in the former case, may be engraved and more rarely set with gems. A single large claw, or two small ones, are generally required for a brooch. Many such ornaments are made in Delhi and Benares, and form part of the collection of all Box-

wallahs or travelling pedlars of jewellery. Peddling ornaments and goods of every kind is in India, as it was in not very late days all over Europe, by no means confined to poor dealers. Quite an important shop-keeper or middleman, in an Indian bazár, closes his shop, or leaves it in charge of a subordinate, and visits the houses of the rich Indian or the European, sometimes carrying with him a stock of very considerable value. Many of the largest jewellers in India have begun business in this way, even if they do not carry it on themselves, as is sometimes the case, in the same manner in old age. It must not be forgotten that in the zenanas this is practically the only way in which business can be done. In some cases the jeweller's wife must act as intermediary. Females, the *maniyarins*, or wives of the lac-bracelet dealers, habitually resort to the zenanas in order to sell and fix the indispensable lac ornaments on the wrists of married women. There are, moreover, the threaders of beads, amulets, etc., who also employ females for similar reasons. Men and women of this occupation often sit in small stalls at the ends of the streets, and patiently make up ornaments, or repair and re-thread old ones with considerable skill. Many necklaces, armlets, and bracelets are fastened by means of a loop and a knot on the ends of the cord, which is formed by the threads on which their component parts are strung. Cotton or silk threads are used, and the ends are bound round with similar threads or with fine gold cord. The earliest necklaces of Egyptian queens seem to have been made and fastened in this manner.

Reference has been made to the mandils, or silk scarves embroidered with gold thread, for which Burhanpur in the Central Provinces has been so long famous. In most of their portraits, the Moghul sovereigns and nobles are represented wearing scarves of this kind. More colour and richness were usually displayed in this article of dress than in any other. The greatest men, indeed, had little more of ornament than such a scarf with richly embroidered ends, a necklace of valuable pearls, a fine plume of diamonds in the turban, and, it may be, a priceless stone or two in an armlet. The Rajput men were also noted for their richly embroidered dress; and, on the whole, the ladies of the wealthy, and especially of the aristocratic classes, take as much pleasure in their beautiful brocades as in their jewels. It is not surprising, therefore, that some chiefs and nobles delight in jewelled garments. One of them, which belongs to the Maharaja of Ulwar, was illustrated in Part I. (Plate 2) of these papers. It was an overcoat of brocade with wide borders, and a yoke richly embroidered with seed pearls and somewhat larger rubies and emeralds. Another such coat was made of crimson velvet, with gold embroidered ornamentation as in the former garment, but the gems used were larger, and they were arranged in a more simple and artistic pattern. Dresses of this kind afford such excellent opportunities for the artistic display of gems, that many Europeans regret that it is no longer the fashion for men to wear them on their own continent. The famous state coat of Prince Esterhazy, the Hungarian magnate, is perhaps the best example in modern times of such magnificence. In Europe, the great personages are now content that their wealth and nobility should be shewn in other ways; and, indeed, in the East, the true leaders of men, except on special occasions, have been as simple in their tastes. Nevertheless, from an artistic point of view, a robe or coat may be made a most beautiful object. Some of the dresses which were worn by English sovereigns, such as Henry VIII., Edward VI., and Elizabeth, were beautifully enriched with jewels sewn in diagonal and other patterns; or, in the case of the first-named, bore upon them heraldic designs or monograms in gems of different colours. The Ulwar robes are as rich as these, but are not, in my opinion, as artistic as those worn by our sovereigns in mediæval times. The dresses of Elizabeth, for example, shew especially how tastefully large pearls and brooches or clasps set with rich gems may be used. The portraits in the National Portrait Gallery in London may be examined in this connection. I reproduced, from the Royal Library, by permission, in my "Rulers of India and Chiefs of Rajputana" the famous portrait of Queen Elizabeth when she went to St. Paul's Cathedral to return thanks to the Almighty after the victory over the Armada of Spain, in which the dress she wore on that occasion was magnificently jewelled.

Although used for dress purposes, there are some fabrics which were designed to be employed as carpets such as those that were made at Baroda for a former chief or Gaikwar. They are similarly enriched, but are far more costly than the Ulwar coats. Most Indian chiefs and nobles are satisfied to use the costly brocades of Benares, Ahmedabad, Puna, and elsewhere; but, unfortunately, these fabrics are suffering from the use of the aniline dyes, which have been so injurious in the case of other textile industries. The earliest and best example of a fine brocaded garment is the state dress of Maharaja Maun Singh of Jeypore, a famous chief of that State, who was the friend of the Moghul Emperor Akbar. It is still preserved by his descendants.

A very interesting minor industry, in connection with personal ornaments, was established in Bombay under the following circumstances, which have been kindly made known to me by Miss Constance Jones, of Oxford. She states that "about 1905 or 1906, a number of very poor lowest caste natives, many of them Christians, came into Bombay from the famine districts, and the All Saints Sisters were asked to look after them. To save them from pauperism, the Sisters ventured to work this" (seed and bead) "industry. At first there were great difficulties,

chiefly want of capital and the great ignorance and unreliability of the workers. They needed constant supervision in everything, and the Sisters themselves were so understaffed. However, in March, 1906, we heard from the Sister-in-charge the following: 'The industry has done wonders for our poor native Christians. We pay out in wages every week over 100 rupees, and all goes amongst our poor people, not pauperizing them, but helping them to self-respect and self-support. Then, too, the regular hours of work in clean and healthy surroundings is another great help. The improvement in their ways and manners is marvellous; they come to us often wild and unkempt, not knowing the names even of the house furniture, and little by little one sees them improve. They come clean and comb out their tangled hair; then they try to fall into quieter ways' . . . . and so on." The Sister then writes of the improvement in their religious duties, and concludes: "The more I see of Mission work the more clearly I see that the lines we must work on now is through industries to instruction, etc." Later on, it was heard from another source "that the industry was making quite a different race of people."

Miss Jones also kindly referred me to an article in the Royal Botanic Gardens (Kew) Bulletin, No. 7, for 1906, entitled "Use of Seeds for Ornamental Purposes," which was reproduced from the "Times of India" for July 13th, 1906. A screen was presented by the Sisters of All Saints' School at Mazagon (Bombay) which was made up of 110 strings in the manner described. The seeds employed in that instance were Job's Tears (*Coix Lachryma-jobi*, Linn.); "red wood," sometimes called "red sandal-wood" (*Adenanthera pavonina*, Linn.); seeds of *Mimusops Kauki*, Linn.; and short pieces of what appear to be the peduncles of "great millet" (*Andropogon Sorghum*, Brit.), or an allied form. The article refers to the number of hard bright seeds of many colours that are found upon the trees and climbing plants of the Indian jungles, light blue and bright green appearing to be the only colours not represented.

If gathered when quite ripe, the seeds were hard and durable, and in size varied from that of a large watch downwards. The difficulty in piercing them easily and cheaply stood in the way of using them, but Mr. J. Wallace, editor of the "Indian Textile Journal," seems to have devised suitable appliances of a cheap kind, varying with the work to be done, which have proved successful. They consist of clamps of hard Indian wood, and steel drills made of piano wire, bicycle spokes, and knitting-needles. The editor presented a set of tools, and the Sisters started with a capital of Rs.60, and the work was supervised by Mr. Wallace himself. "The artistic taste of the Sisters soon produced many charming devices, including certain loops for heavy and light curtains, necklaces, napkin rings, hat-pins, buttons, bracelets, seed portiéres, and screens, which found a ready sale at remunerative prices. Certain of the seeds, notably the Rudraksha (*Eliocarpus Ganitrus*, Roxb.), sacred to Siva, were bleached and dyed in brilliant colours which added greatly to their value as buttons, beads, or hat-pins." The work was exhibited in the Forest Section of the recent Industrial and Agricultural Exhibition, and gained a bronze medal. Beads are used with excellent effect in combination with the seeds, of which twenty-five varieties were then in use. The article rightly refers to the value of the industry in its adaptation to the needs of industrial schools, in its being calculated to correct the national habits of carelessness of the workers, in its commercial success, and lastly, in its forming so good a model for kindred undertakings in which simple appliances are needed to increase the efficiency and productiveness of the workers. For these reasons, and because the personal ornaments are really very pretty, I draw particular attention to the industry. It attracted the attention of H.R.H. the Princess of Wales, who made several purchases while in Bombay. A necklace is now named after her. It is hoped that illustrations will be given in a later number of the Journal.

Natural grasses and seeds have been worn as ornaments by the lower classes for untold ages in India. It is therefore extremely interesting to see how, under modern conditions, articles of a similar kind are now made use of by the women of the upper classes, both in the East and West.

DESCRIPTION OF THE ILLUSTRATIONS IN PART VII.

PLATE 74.—465. Figure of a Hindu lady. Model illustrating the mode of wearing dress and jewellery in North India. From the Indian Section of the Victoria and Albert Museum. The amount of jewellery displayed is in no way an exaggeration. Special attention may be drawn to the nose-ring, or nath, which, in spite of its size and the inconvenience attached to its use, is worn by every married woman.

PLATE 75.—466. In 1886 I wrote the text to accompany a series of enamel designs, which were drawn by one of the best Jeypore artists, Ram Bux, son of Esar, for Lieut.-Col. (now Colonel Sir Swinton S.) Jacob, K.C.I.E. The following description of the plate, which has been copied, is taken from that work, which was published by Mr. Griggs:—"Group of Jeypore Enamellers at Work. The principal enameller in this group, Guma Singh, son of Kishan Singh, sits before a low stool upon which his colours and styles are arranged. The larger implements are placed on the ground near him, and he holds the piece on which he is at work in his hands.

The colours are placed in depressions in a thin brass plate which is wedged into the front of the stool. On his right, Dhuna Singh is engaged in heating the enamelled plate in a small clay furnace; Behari Singh, who sits on his left, polishes an ornament after the colour is fixed, and Hazari Singh is engraving another plate." All the men are Sikhs, descended, it is said, from five enamellers who were brought from Lahore by Maharaja Mán Singh, the friend of the Emperor Akbar. 467. Group of Damasceners at Work. Reproduced from the frontispiece of "Damascening on Steel or Iron, as practised in India," by T. H. Hendley, 1892 (W. Griggs and Sons, Ltd.) The following is a copy of the description of the plate in the original work:—"Frontispiece—Group of damasceners in gold. Nearly all the men who are engaged in damascening in the Panjab are Mohamedans. In Rajputana, in addition, Hindu workmen are employed. The artists in the present group are all Mohamedans. The first, with the yellow pagri or turban, is enriching a shield with koft, or false damascening in gold. The man who wears the red turban is cutting, in a steel battle-axe, grooves for the reception of the gold wire in the Tah-i-nishan, or true damascening; while the artist in the centre is pressing the wire into the prepared channels." All the men are capable of making small ornaments in true or false damascening, the work upon which does not differ from that on the larger objects.

Plate 76.—468 to 479. Figures from the carvings on the Buddhist remains at Sanchi in the Native State of Bhopal. Republished, by permission of the Secretary of State for India, from Fergusson's "Tree and Serpent Worship." There is a central dome-shaped mound. It is surrounded by a carved stone rail which is entered by four gateways, also covered with sculptures. All the gates probably date within the limits of the first century of our era; but the southern, which is thought to be the oldest, was perhaps erected about A.D. 30. The ornaments, some of which are illustrated in Plate 76, are generally massive and coarse, and are not dissimilar to those now worn by the aboriginal tribes and low castes in the same part of India. The earrings, bracelets and anklets are especially large. The anklets, as well as the armlets of the female attendants, for example, in 478 (Plate 26, fig. 1, "Tree and Serpent Worship"), from the right-hand pillar of the north gateway, which represents a Hindu raja and attendants, are like the large brass ornaments worn by the Bhils in Western and Central India at the present time. The driver, or mahawat of the elephants (Plate 40, fig. 2, Fergusson), from the capital of a pillar, has cobra-headed armlets and is, no doubt, of the Naga tribe. The necklace (Plate 44, fig. 1, Fergusson) is particularly handsome. The body dress of many of the figures is very scanty, and is confined apparently, as in 468 (Plate 3, fig. 1, Fergusson) to strings of beads round the neck and waist, and enormous bangles. Fergusson remarks that the head-dress of the women is most remarkable (469), and "seems to consist of hair mixed with beads, and a thick roll of cloth, so as to form a sort of tippet almost covering the whole of the back of the wearer" (Plate 3, fig. 3, Fergusson). Nos. 473 and 474 (Plate 3, fig. 4, Fergusson) show various Buddhist symbols, which were probably worn as amulets. Amongst them are, at each end, the Trisul, a well-known emblem; rosettes or wheels (the Wheel of the Law); pairs of fishes, Jain as well as Buddhist symbols; and what appear to be letters. Such objects, made of metal, are found at different Buddhist sites. No. 475 (Plate 30, fig. 1, Fergusson) is from the southern, and No. 479 (Plate 35, fig. 1, Fergusson) from the north gate. No. 476 (Plate 25, fig. 2, Fergusson) represents tree worship or adoration of the spirit in the tree.

Plate 77.—480 to 490. Prints from drawings made in 1816-1818 for Colonel Mackenzie, who first discovered the Buddhist remains at Amaravati (Avaracîla Sangharáma of the Chinese pilgrim Hiouen Thsang, who was in India from about 629 to 645 A.D.), Kistna District, Madras. The remains are half a mile east of Nana Dharanikotta, in the middle of the modern town of Amravati, about seventy miles from the mouth of the Kistna river. Fergusson (from whose work the illustrations are republished by permission of the Secretary of State for India) concluded that the great rails were commenced probably about A.D. 322; the outer rail being completed about A.D. 370 or 380; and the inner rail from A.D. 200 to A.D. 500. General Cunningham says the date of the stupa cannot be later than 313 A.D. The illustrations in Plate 77 shew a more artistic and refined type than those in Plate 76. Nos. 480 and 482 (Plate 85, "Tree and Serpent Worship," Fergusson) form portions of the inner enclosure of the tope, and perhaps represent the goddess Durga. The anklets are very massive. No. 481 (Plate 67, Fergusson), which comes from the internal face of a pillar of the outer enclosure, appears to represent a great religious ceremony of aborigines or tribes of low blood; and No. 489 (Plate 72, fig. 1, Fergusson) represents a visit of a man of rank and his female relations to ladies who live across a river. No. 484 (Plate 72, fig. 2, Fergusson) represents a domestic incident of a Naga king. Nos. 483-5-6-8 and 491 come from the outer enclosure (Plates 66 and 68, Fergusson); and No. 487 (Plate 83, fig. 1, Fergusson) is from the inner rail, and is connected with the legend of King Sivi. Many of these figures are now arranged on the principal staircase of the British Museum, and others of them also afford ample opportunities for the study of ancient Indian ornaments and dress; as do the casts of one of the great gateways and other details of the Sanchi Tope in the Indian Section of the Victoria and Albert Museum at South Kensington, where, too, the copies of paintings

from the cave-temples of Ajanta may be examined in the same connection. Rajendralala Mitra writes, in his "Antiquities of Orissa," that "the bangles, bracelets, and anklets of Sanchi are the clumsiest possible. The bangles and armlets of Amaravati, though mostly of the same pattern, are smaller, lighter, and neater, and the anklets are somewhat less ponderous." At Bhuvanésvara, in Orissa, of a later date or about 1200 years ago, "they are not only reduced in size and weight, but are greatly improved in appearance." Some of the latter will be reproduced in a later Part of the Journal.

PLATE 78.—491. Silver bracelet, ornamented with silver-gilt filigree; width $1\frac{3}{8}$ in., depth $3\frac{1}{4}$ in.; value, £6 for a pair. Abyssinian. I.M. 1728*a*. 492. Bracelet of gold with repoussé and corded ornament; made at Muscat by an Arab worker in 1897. Diam. 3 in., W. 1 in. Given by Miss Palmer-Lovell. I.M. 1618. 493. Silver bracelet from Zanzibar. Bought, £5. I.M. 276. 494. Arm-guard; silver, ornamented with silver-gilt filigree and coloured stones. Presented by Theodore, king of Abyssinia, to Mr. Hormuzd Rassam. Modern Abyssinian. H. $6\frac{1}{4}$ in., Diam. 4 in. Given by the Foreign Office.

PLATE 79.—495. Two-handled vase with flowers; silver filigree open-work. Spanish, 1870. Cost for a pair, £17 12s. Victoria and Albert Museum, 298. As filigree work is such an important variety of work in India, I have included in the illustrations of these articles, specimens from many other countries, in order that they may be compared with Indian work.

PLATE 80.—Ornaments of base metal worn by the Indian peasantry. 496 to 514. 496. Ear ornament from Bengal. 497 *a*, *b*, *c*. Ear-drops from Mirzapur, United Provinces; made of lac. 498. Ear ornament, chiefly made of wire; United Provinces. 499 and 501. Toe-rings; Sagar, Central Provinces. 500. Pair of ear ornaments worn by Paura Bhils in the Deccan. 502, 503, 504, and 509. Bracelets worn in Ajmer, Bengal, Patna, and Calcutta respectively; 504 and 509 are worn in North India generally. 505. Pair of ear ornaments, and 507. Pendant, worn by Paura Bhils. 508. Kadar or ear ornament; Madras. 506. Earring, Karanphul; Indian. 511. Nose-ring; Saharanpur, United Provinces. 512. Nose-ring; Paura Bhils. 513. Ear ornament; United Provinces and India generally. 510. Anklet of white metal; Sáran, Bengal. 514. Anklet; Bengal. British Museum.

PLATE 81.—513 to 535. Ornaments of base metal; Central India generally. Anklets or bracelets. 524, 531, and 533 can be strung to form these ornaments. British Museum.

PLATE 82.—536 to 563. Ornaments similar to those in Plate 81. 542 and 549. Earrings. 543, 545, 546, and 550. Finger rings. 553, 554, 555, 557, 559, 560, 561, 562. Toe-rings. The remainder are bracelets or anklets.

PLATE 83.—Silver jewellery reproduced from Plate CXXIII. Vol. III. "Memorials of the Jeypore Exhibition," by T. H. Hendley, 1883. 564. Back view of 565. 565. Toe-rings united by a band of bars and links; covered with grape-like ornaments. Value, Rs.16 the pair. 566. A pair of bracelets made up of hollow six-sided beads with similar shaped ends; Pahunchi. Rs.16 the pair. 567. A similar pair of bracelets, with beads of a different shape. Rs.16 the pair. 568. Maraithi or chain bracelet, with added ornament of grape-like drops. 569. A solid anklet with similar ornaments. Rs.70 the pair. 570. Necklace of numerous rows of rosettes united by chain work, discs, and grape drops. Rs.60. All these ornaments were made in gold or silver by Kasinath, who, at the time, was Court jeweller in Jeypore.

PLATE 84. Silver jewellery. Except 573, all were made by Kasinath of Jeypore. Plate CXXIV. Vol. III. of "Memorials of the Jeypore Exhibition." 571. Anklet, Paizeb. Rs.80. 572. Necklace with bars, links and drops. Rs.11. 573. Necklace and pendant; a combination of the Panchmunia and diamond-patterned links. The Panchmunia is made up of five balls, which represent the blossom of the *babul* (*Acacia arabica*) tree. These balls are usually united in sets of five, in gold or silver, and are worn by women of all classes in Western India. This ornament, which was made at the Jeypore Jail, took a first prize at the Exhibition. 574. A favourite arm ornament of interlocking bars, Bazu. Rs.13. 575 and 576. Pair of chain anklets, Maraithi or Sankla. Rs.9.

PLATE 85.—Reproduction of Plate CXXV. Vol. III. "Memorials of the Jeypore Exhibition." Silver jewellery by Kasinath of Jeypore. 577. Ornament for the head and ears (Phuljhumka). Rs.20. 578 and 579. Ear ornaments with bird-shaped top and drops pendent from chains, and handsome lower pendants; these are partially supported by chain and bar work, as in 577. Rs.16 the pair. 580. Chain necklace with pendant enriched with clusters of grape-like ornaments. 581. Bracelet with grape clusters, Gúgridár Bangri. 582. Bracelet with pendant, Bangri. Rs.18. 583. Chain necklace with pendant, with silver drops round the edge, and frame containing a Delhi miniature picture of the tomb of Safdar Jang, which is on the road to the Kutb Minár. Rs.40. 584. Bracelet of balls enriched with grape drops, Nogri. Rs.22. 585. Engraved hollow bracelet, Nuri. Rs.6. All the above ornaments, when made of gold, are very popular amongst the wealthy classes in Rajputana and Central India, and are imported into the adjacent Provinces. The prices vary with the weight and workmanship

of the ornaments. The charges for silver vary from 2 annas to 8 annas per tola or one rupee weight, and from 4 annas to 2 rupees per tola of gold. The rupee or tola is equal to two-fifths of an ounce.

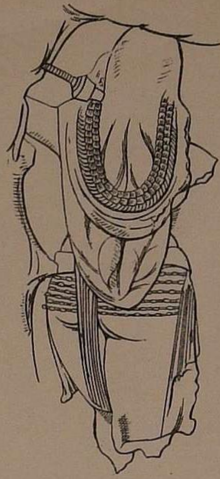
LIST OF ILLUSTRATIONS.

74. Figure of a Hindu lady. 75. Group of Jeypore enamellers at work; group of damasceners in gold. 76. Figures from carvings on Buddhist remains at Sanchi. 77. Prints from drawings of the Buddhist remains at Amaravati. 78. Bracelets and Arm-guard. 79. Vase. 80, 81, 82. Peasant Ornaments. 83, 84, 85. Silver Jewellery.

74.—465. Figure of a Hindu lady. Model illustrating the mode of wearing jewellery in North India. I.M.

466. Group of Jeypore Enamellers at work. (From "Jeypore Enamels," by S. S. Jacob and T. H. Hendley, 1886.)

75.—467. Group of Damasceners in gold. (From "Damascene Work in India," by T. H. Hendley, 1892).



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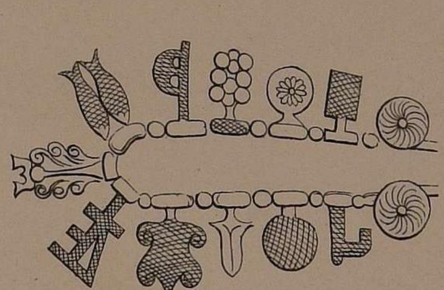

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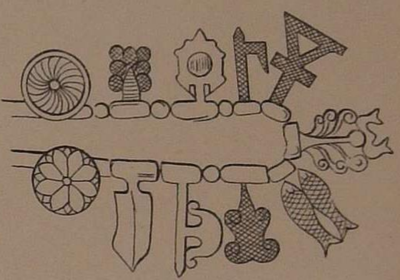

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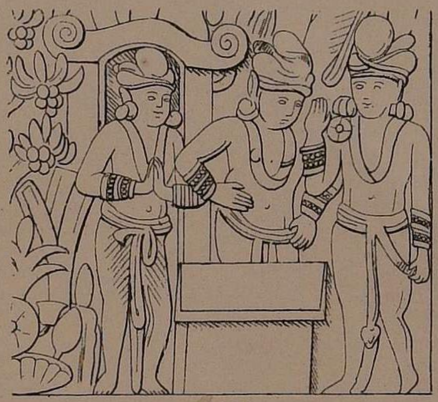

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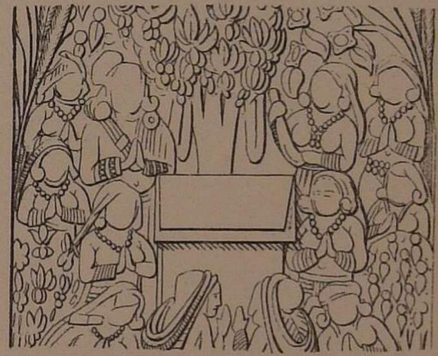

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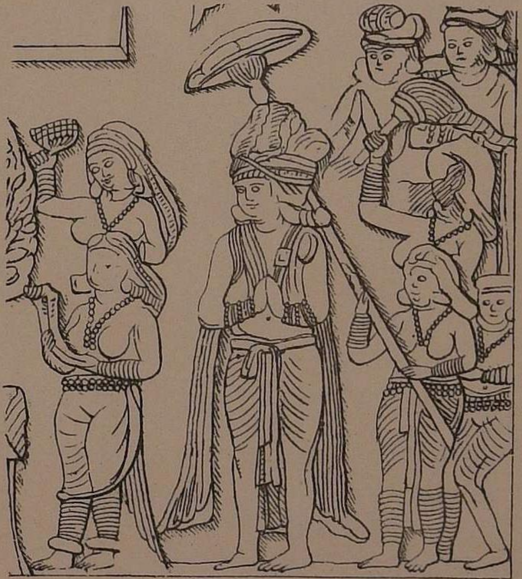

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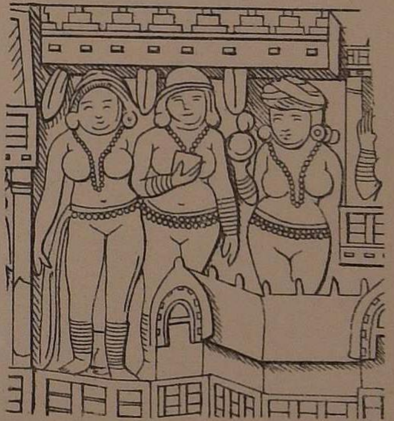

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76.—468 to 479. Figures from the carvings on the Buddhist remains at Sanchi, Bhopal.

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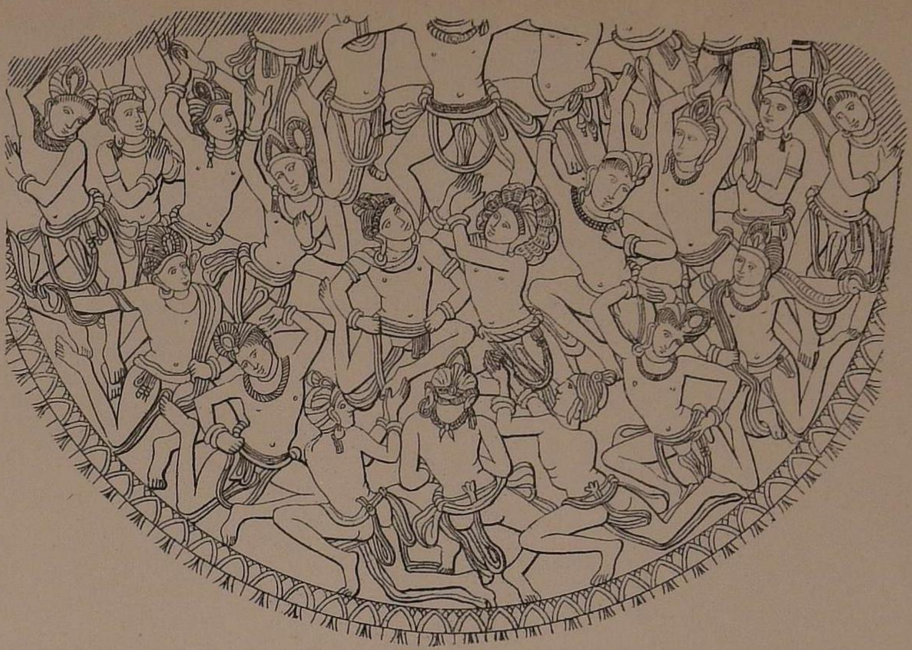

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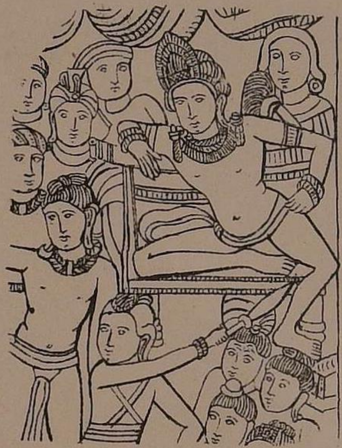

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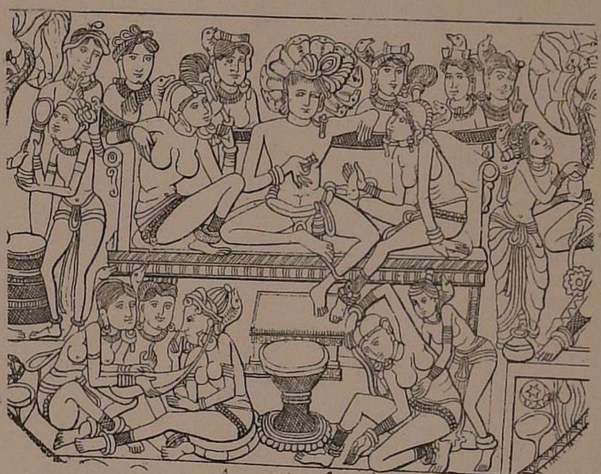

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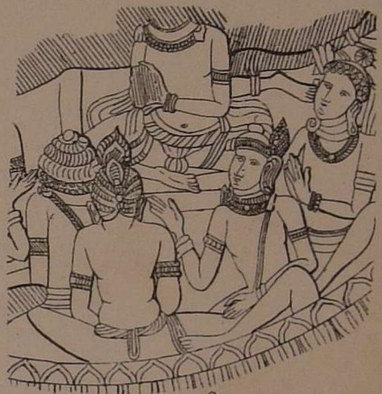

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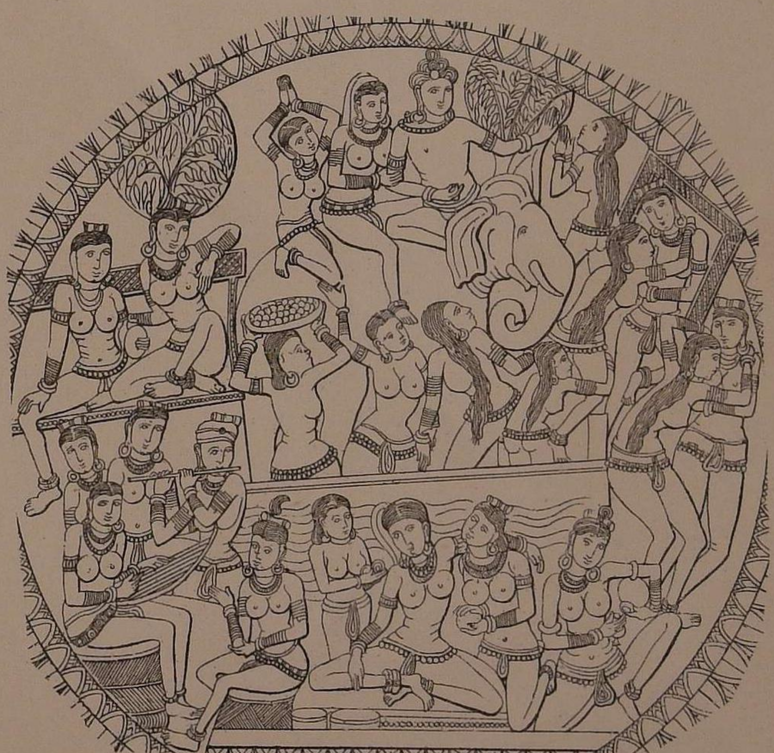

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77.—480 to 490. Prints from drawings made for Colonel Mackenzie, discoverer in 1797 of the Buddhist remains at Amaravati, Kishna District, Madras Presidency.

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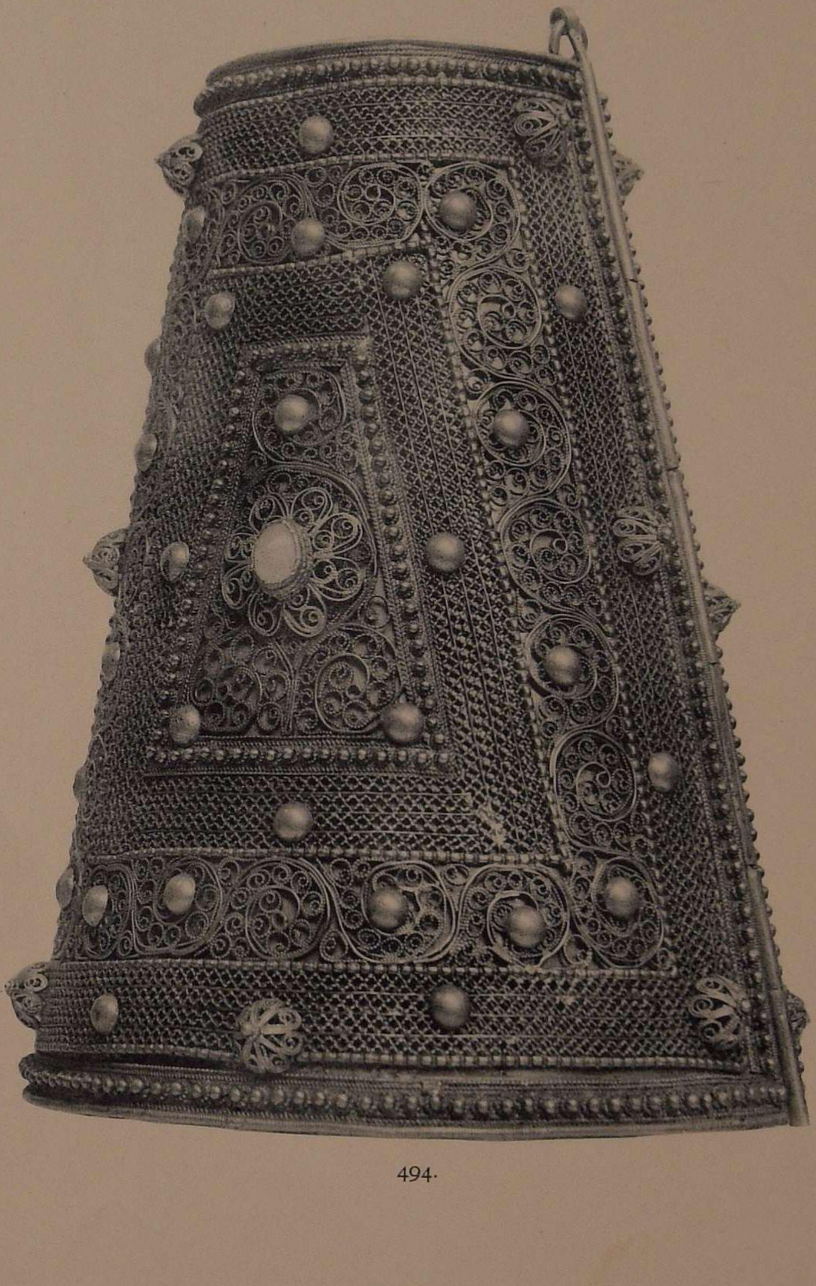

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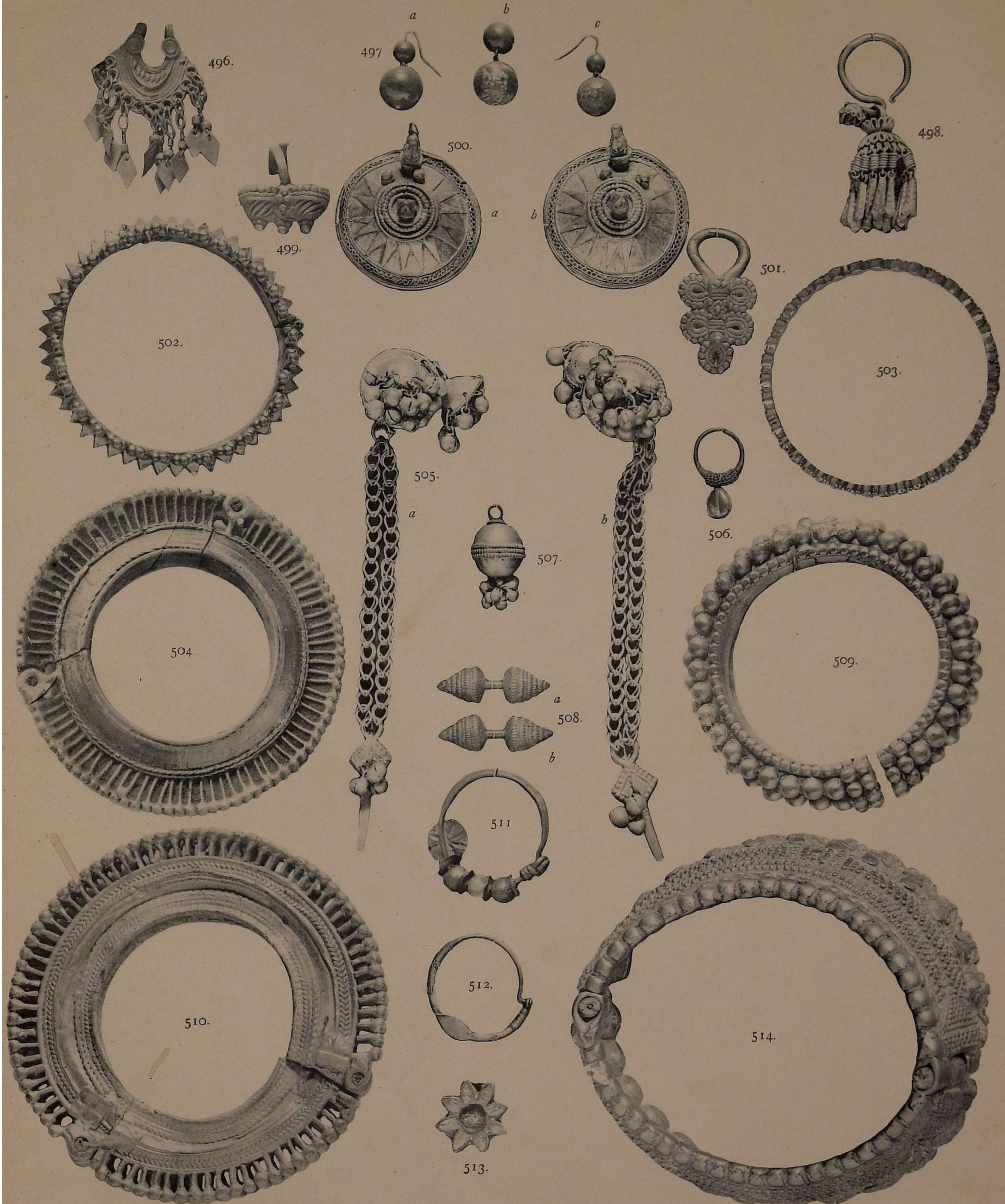
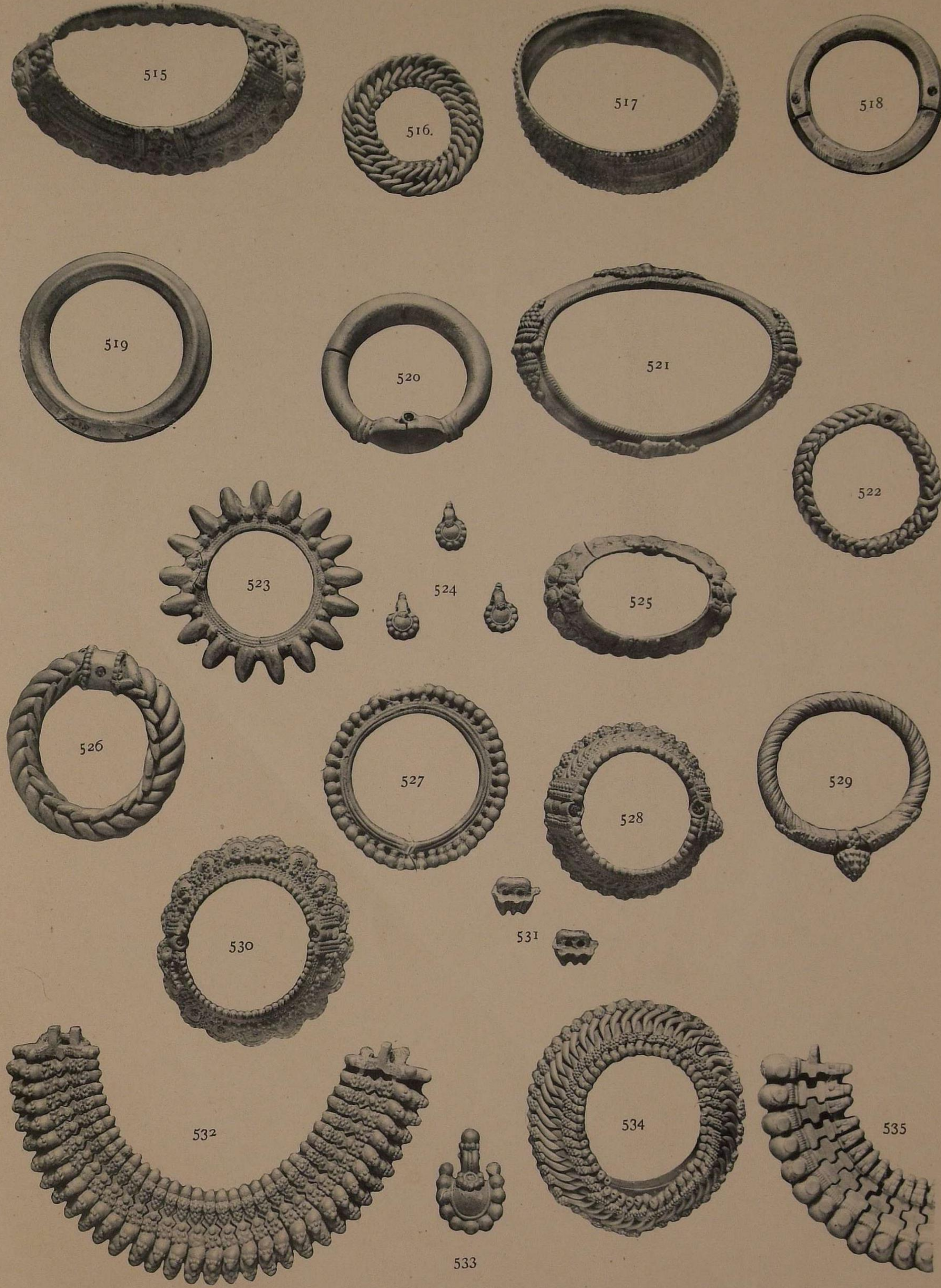
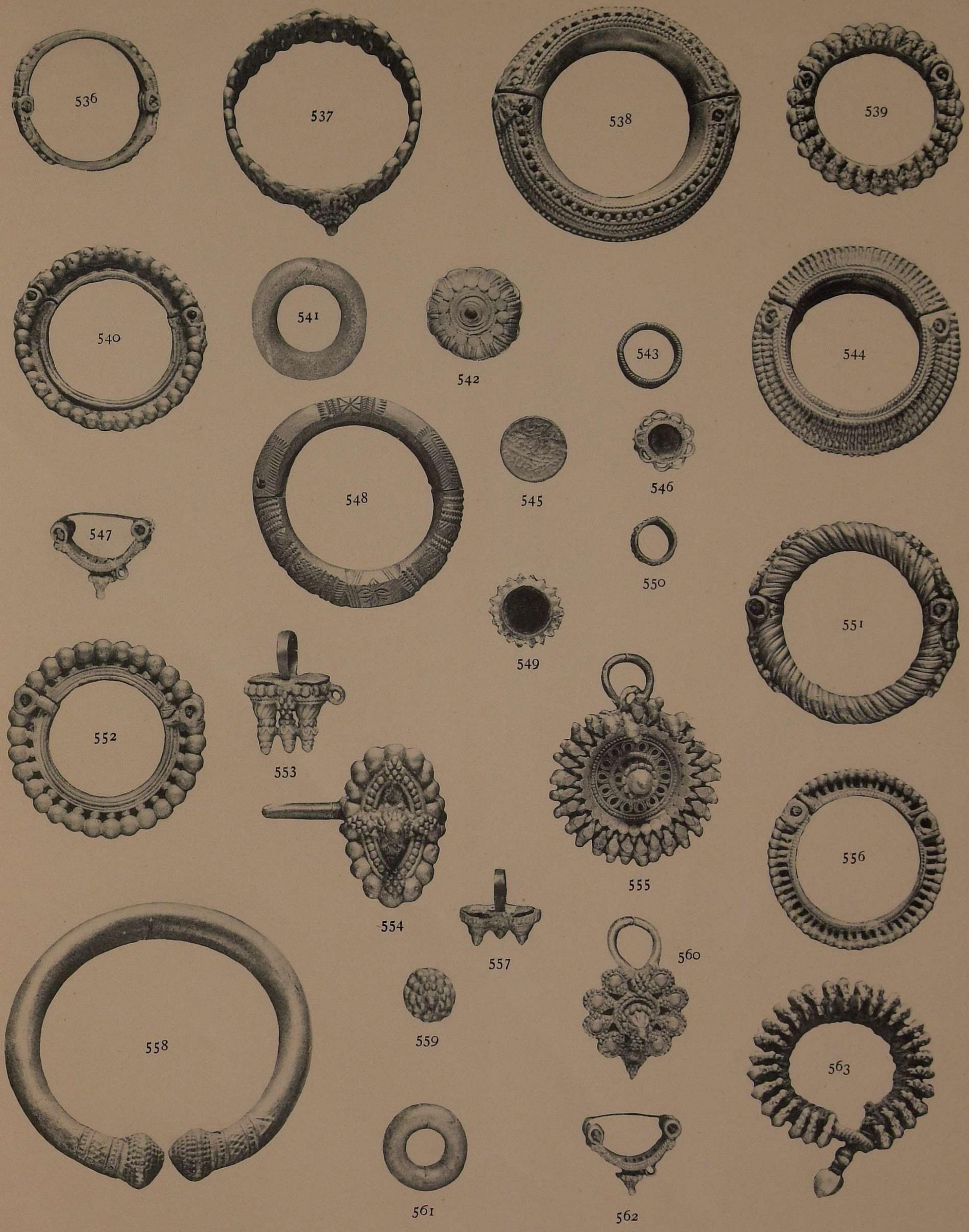
78.—491. Bracelet; silver, ornamented with silver-gilt filigree. Abyssinia. W. $1\frac{3}{8}$ in., D. $3\frac{1}{4}$ in. I.M. 1728*a*. 492. Bracelet; gold, with repoussé and corded ornament. Made at Muscat by an Arab worker in 1890. Diam. 3 in., W. 1 in. Given by Miss Palmer-Lovell. I.M. 1618. 493. Bracelet or Gauntlet; silver; from Zanzibar. Bought, £5. I.M. 276. 494. Arm-guard; silver, ornamented with silver-gilt filigree and coloured stones. Presented by Theodore, King of Abyssinia, to Mr. Hormuzd Rassam. Modern Abyssinian. H. $6\frac{1}{4}$ in., Diam. 4 in. Given by the Foreign Office. I.M.



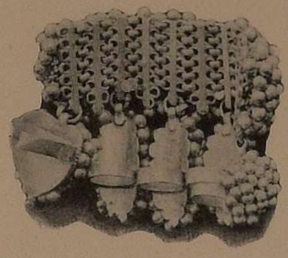
80.—Peasant Ornaments. Central Provinces, if not otherwise stated. 496. Earring. 497. Three lac ear ornaments. 498. Earring. 499. Toe-ring. 500. Pair of Earrings; Deccan. 501. Ring for a middle toe. 502. Bracelet; Ajmere. 503. Bracelet; Bengal. 504. Anklet or Bracelet; Patna, Bengal. 505. Pair of Bracelets. 506. Nose-ring. 507 Pendant. 508. Ear Ornaments. 509. Bracelet; Calcutta, Bengal. 510. Anklet; Sáran, Bengal. 511 and 512. Nose-rings. 513. Ear Ornament. 514. Anklet; Jabalpur. British Museum.



81.—Peasant Ornaments. Central Provinces, etc. Anklets, Bangles, and Bracelets of different kinds. 516. Santh. 534. Laung-ke-Santh. 522 and 526. Sankli or Maraithi. 532 and 535. Paezeb, or foot ornaments formed by interlocking bars which are threaded together. 524, 531. Drops for threading as a bracelet or necklace. 533. Toe-ring. The remaining figures are Anklets. British Museum.



82.—Peasant Ornaments. Chiefly from or near the Central Provinces. 536-7-8-9, 540-4-8, 551-2-6-8, and 563. Anklets. 541-2-5-6, 553-4-5-7-9, 560-1-2. Toe-rings. 543, 550. Finger Rings. 549. Earring. British Museum.



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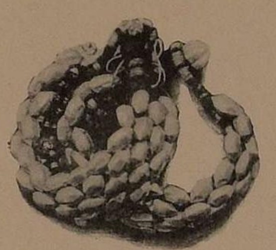

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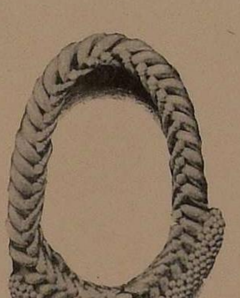

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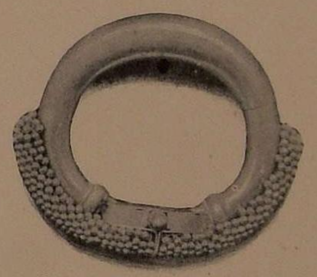
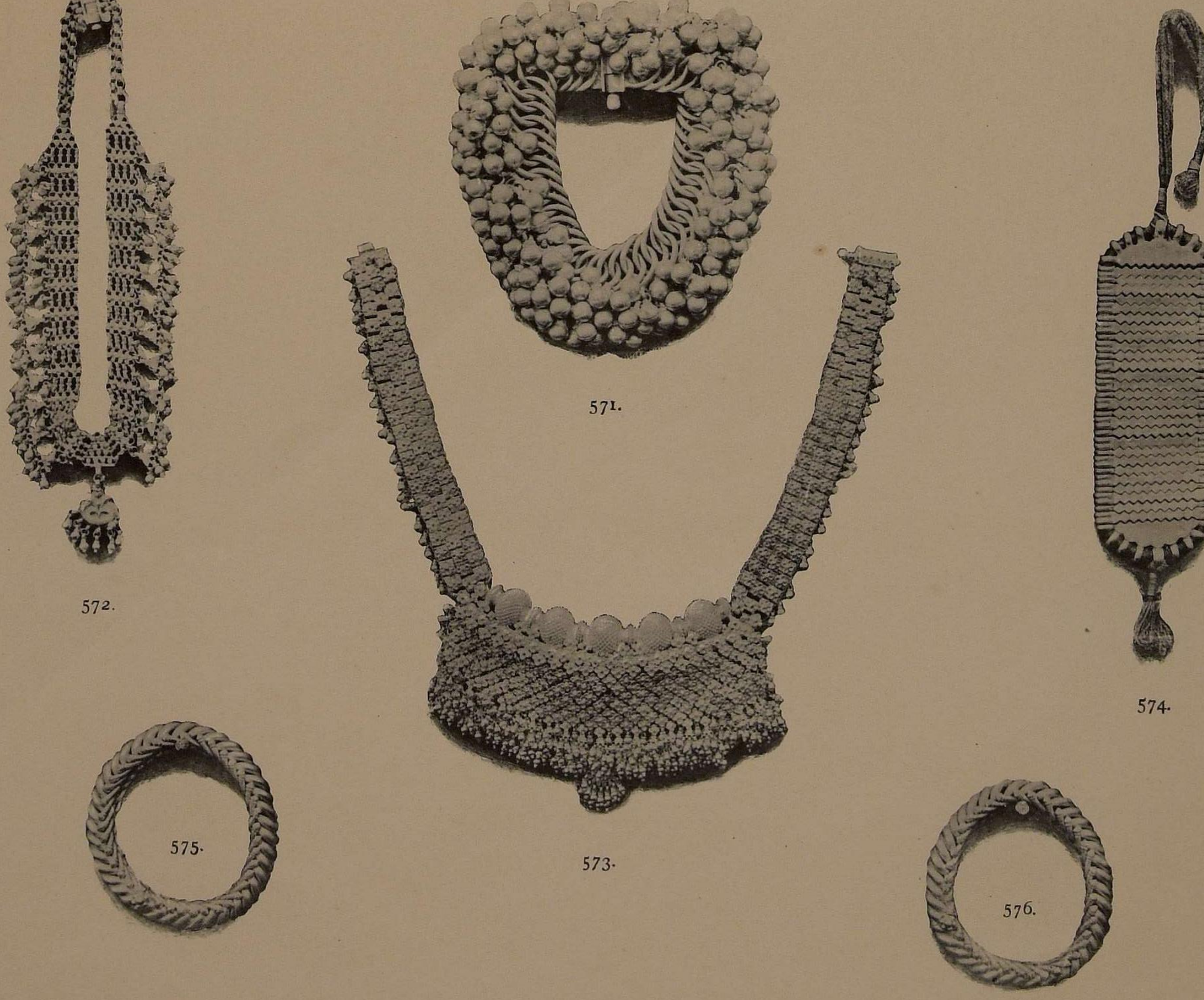


569.

83.—Silver Jewellery. 564. Back view of 565. 565. Toe rings, united by a band. 566. Pair of Bracelets, Pahunchi, 567. Pair of Bracelets, Pahunchi. 568. Chain Bangle or Anklet. 569. Anklet. 570. Necklace. Jeypore Exhibition. 1883. Kasinath, Jeweller, Jeypore.



84.—Silver Jewellery. 571. Foot Ornament, Paizeb. 572. Necklace with drops. 573. Necklace and Pendant; Jeypore Jail. 574. Arm Ornament, Bazu. 575, 576. Pair of Anklets. Jeypore Exhibition, 1883. Except 573, Kasinath, Jeweller, Jeypore.

85.—Silver Jewellery. 577. Head Ornaments with Earrings, Phuljhumka. 578, 579. Earrings or Ear Pendants with Phuljhumka. 580. Necklace with pendant of grape-like drops. 581. Bracelet, Gungridár bangri. 582. Bracelet with pendant, Bangri. 583. Necklace and pendant with miniature. 584. Bracelet of balls. 585. Bracelet, engraved, Núri or Nogri. Jeypore Exhibition, 1883. Kasinath, Jeweller, Jeypore.

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